

4^{te} Mus. Pr.

17232

Variationen

über ein Thema von

Johann Sebastian Bach

für das Pianoforte zu 4 Händen

componirt

von

GUSTAV NOTTEBOHM.

Op. 17.

Eigenthum der Verleger für alle Länder.

Leipzig: Breitkopf & Härtel.

Pr. 1 Thlr.

Eingetragen in das Vereinsarchiv.

Carl Ha. Gall.

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9

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10713

VARIATIONEN.

SARABANDE.

Andantino.

Etwas langsam.

SECONDO.

Gustav Nottebohm, Op. 17.

The musical score is written for piano in 3/4 time, key of B-flat major. It begins with the Sarabande section, marked 'Andantino' and 'Etwas langsam'. The first system shows a piano introduction with a melody in the right hand and a bass line in the left hand. The second system continues the melody with a piano (p) marking. The third system features a more complex rhythmic pattern with a piano (p) marking. The fourth system is the start of the first variation, marked 'VAR. I.', and features a more complex rhythmic pattern with a piano (p) marking. The fifth system continues the variation with a piano (p) marking. The sixth system features a more complex rhythmic pattern with a piano (p) marking. The seventh system continues the variation with a piano (p) marking. The eighth system features a more complex rhythmic pattern with a piano (p) marking. The ninth system continues the variation with a piano (p) marking. The tenth system features a more complex rhythmic pattern with a piano (p) marking. The eleventh system continues the variation with a piano (p) marking. The twelfth system features a more complex rhythmic pattern with a piano (p) marking. The thirteenth system continues the variation with a piano (p) marking. The fourteenth system features a more complex rhythmic pattern with a piano (p) marking. The fifteenth system continues the variation with a piano (p) marking. The sixteenth system features a more complex rhythmic pattern with a piano (p) marking. The seventeenth system continues the variation with a piano (p) marking. The eighteenth system features a more complex rhythmic pattern with a piano (p) marking. The nineteenth system continues the variation with a piano (p) marking. The twentieth system features a more complex rhythmic pattern with a piano (p) marking. The twenty-first system continues the variation with a piano (p) marking. The twenty-second system features a more complex rhythmic pattern with a piano (p) marking. The twenty-third system continues the variation with a piano (p) marking. The twenty-fourth system features a more complex rhythmic pattern with a piano (p) marking. The twenty-fifth system continues the variation with a piano (p) marking. The twenty-sixth system features a more complex rhythmic pattern with a piano (p) marking. The twenty-seventh system continues the variation with a piano (p) marking. The twenty-eighth system features a more complex rhythmic pattern with a piano (p) marking. The twenty-ninth system continues the variation with a piano (p) marking. The thirtieth system features a more complex rhythmic pattern with a piano (p) marking. The thirty-first system continues the variation with a piano (p) marking. The thirty-second system features a more complex rhythmic pattern with a piano (p) marking. The thirty-third system continues the variation with a piano (p) marking. The thirty-fourth system features a more complex rhythmic pattern with a piano (p) marking. The thirty-fifth system continues the variation with a piano (p) marking. The thirty-sixth system features a more complex rhythmic pattern with a piano (p) marking. The thirty-seventh system continues the variation with a piano (p) marking. The thirty-eighth system features a more complex rhythmic pattern with a piano (p) marking. The thirty-ninth system continues the variation with a piano (p) marking. The fortieth system features a more complex rhythmic pattern with a piano (p) marking. The forty-first system continues the variation with a piano (p) marking. The forty-second system features a more complex rhythmic pattern with a piano (p) marking. The forty-third system continues the variation with a piano (p) marking. The forty-fourth system features a more complex rhythmic pattern with a piano (p) marking. The forty-fifth system continues the variation with a piano (p) marking. The forty-sixth system features a more complex rhythmic pattern with a piano (p) marking. The forty-seventh system continues the variation with a piano (p) marking. The forty-eighth system features a more complex rhythmic pattern with a piano (p) marking. The forty-ninth system continues the variation with a piano (p) marking. The fiftieth system features a more complex rhythmic pattern with a piano (p) marking. The fifty-first system continues the variation with a piano (p) marking. The fifty-second system features a more complex rhythmic pattern with a piano (p) marking. The fifty-third system continues the variation with a piano (p) marking. The fifty-fourth system features a more complex rhythmic pattern with a piano (p) marking. The fifty-fifth system continues the variation with a piano (p) marking. The fifty-sixth system features a more complex rhythmic pattern with a piano (p) marking. The fifty-seventh system continues the variation with a piano (p) marking. The fifty-eighth system features a more complex rhythmic pattern with a piano (p) marking. The fifty-ninth system continues the variation with a piano (p) marking. The sixtieth system features a more complex rhythmic pattern with a piano (p) marking. The sixty-first system continues the variation with a piano (p) marking. The sixty-second system features a more complex rhythmic pattern with a piano (p) marking. The sixty-third system continues the variation with a piano (p) marking. The sixty-fourth system features a more complex rhythmic pattern with a piano (p) marking. The sixty-fifth system continues the variation with a piano (p) marking. The sixty-sixth system features a more complex rhythmic pattern with a piano (p) marking. The sixty-seventh system continues the variation with a piano (p) marking. The sixty-eighth system features a more complex rhythmic pattern with a piano (p) marking. The sixty-ninth system continues the variation with a piano (p) marking. The seventieth system features a more complex rhythmic pattern with a piano (p) marking. The seventy-first system continues the variation with a piano (p) marking. The seventy-second system features a more complex rhythmic pattern with a piano (p) marking. The seventy-third system continues the variation with a piano (p) marking. The seventy-fourth system features a more complex rhythmic pattern with a piano (p) marking. The seventy-fifth system continues the variation with a piano (p) marking. The seventy-sixth system features a more complex rhythmic pattern with a piano (p) marking. The seventy-seventh system continues the variation with a piano (p) marking. The seventy-eighth system features a more complex rhythmic pattern with a piano (p) marking. The seventy-ninth system continues the variation with a piano (p) marking. The eightieth system features a more complex rhythmic pattern with a piano (p) marking. The eighty-first system continues the variation with a piano (p) marking. The eighty-second system features a more complex rhythmic pattern with a piano (p) marking. The eighty-third system continues the variation with a piano (p) marking. The eighty-fourth system features a more complex rhythmic pattern with a piano (p) marking. The eighty-fifth system continues the variation with a piano (p) marking. The eighty-sixth system features a more complex rhythmic pattern with a piano (p) marking. The eighty-seventh system continues the variation with a piano (p) marking. The eighty-eighth system features a more complex rhythmic pattern with a piano (p) marking. The eighty-ninth system continues the variation with a piano (p) marking. The ninetieth system features a more complex rhythmic pattern with a piano (p) marking. The ninety-first system continues the variation with a piano (p) marking. The ninety-second system features a more complex rhythmic pattern with a piano (p) marking. The ninety-third system continues the variation with a piano (p) marking. The ninety-fourth system features a more complex rhythmic pattern with a piano (p) marking. The ninety-fifth system continues the variation with a piano (p) marking. The ninety-sixth system features a more complex rhythmic pattern with a piano (p) marking. The ninety-seventh system continues the variation with a piano (p) marking. The ninety-eighth system features a more complex rhythmic pattern with a piano (p) marking. The ninety-ninth system continues the variation with a piano (p) marking. The hundredth system features a more complex rhythmic pattern with a piano (p) marking.

VARIATIONEN.

SARABANDE.

Andantino.

Etwas langsam.

PRIMO.

Gustav Nottebohm, Op. 17.

p

f

p

VAR. I.

p

f

p

cresc.

f

dimin.

p

VAR. II.
Allegro.
Rasch.

SECONDO.

The musical score is written for piano and bass. It consists of six systems of staves. The first system is marked *f* (forte). The second system has a repeat sign at the end. The third system is marked *p* (piano). The fourth system has a *cresc.* (crescendo) marking and ends with a *f* (forte) dynamic. The fifth system is a grand staff with both treble and bass clefs. The sixth system includes first and second endings, marked 1. and 2. respectively. The key signature is one flat (B-flat), and the time signature is 3/4.

VAR. II.
Allegro.
Rasch.



VAR. III.
Allegretto.
Ruhig.

SECONDO.

p *pp*

cresc. *dim. p* *f* *pp*

p *cresc.* *f* *dim.* *pp*

VAR. IV.
Allegretto.
Anmuthig bewegt.

p *cresc.* *poco*

riten. *p* *cresc.*

f *dim.* *p*

pp *poco riten.* *p*

1. 2.

10773

VAR. III.
Allegretto.
Ruhig.

p *pp*

cresc. *dim. p* *f* *pp*

p *cresc.* *f* *dim.* *pp*

VAR. IV.
Allegretto.
Anmuthig bewegt.

p *poco*

riten. *p* *cresc.*

f *dim.* *p*

pp *cresc. poco riten.* *p* *1.* *2.*

VAR. V.
Allegretto con moto.

SECONDO.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked 'Allegretto con moto'. The dynamics are as follows:
System 1: *p* (piano), *cresc.* (crescendo).
System 2: *dim.* (diminuendo), *p*, *cresc.*.
System 3: *dim.*, *f* (forte).
System 4: *p*.
System 5: *p*.
System 6: *p*, *dim.*.
The piano part features a variety of textures, including sixteenth-note runs, chords, and arpeggiated figures. The bass part provides a steady accompaniment with eighth and sixteenth notes.

PRIMO.

9

VAR. V.

Allegretto con moto.

1

p

cresc.

dim.

p

cresc.

dim.

f

p

p

dim.

SECONDO.

pp cresc. dim.

p cresc. f dim.

p

f p dim. pp

VAR. VI.

Allegro vivace.

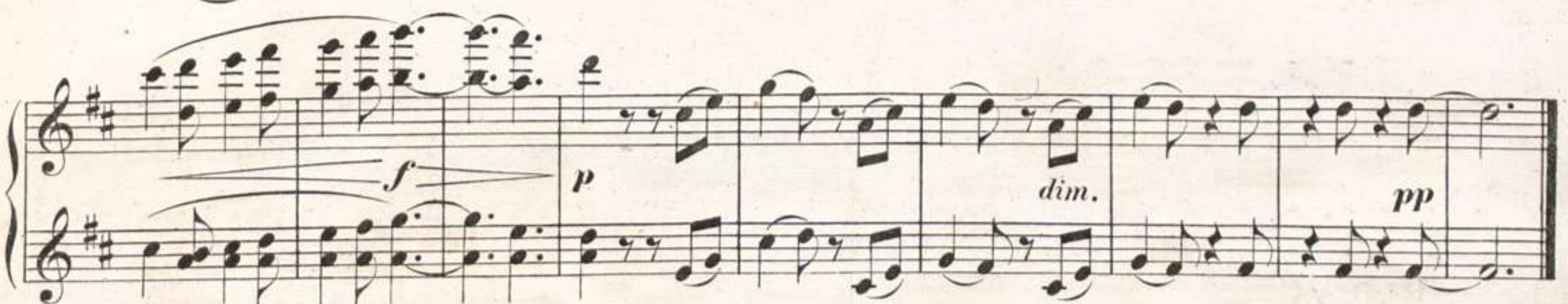
Schnell und lebhaft.

f p f p f p

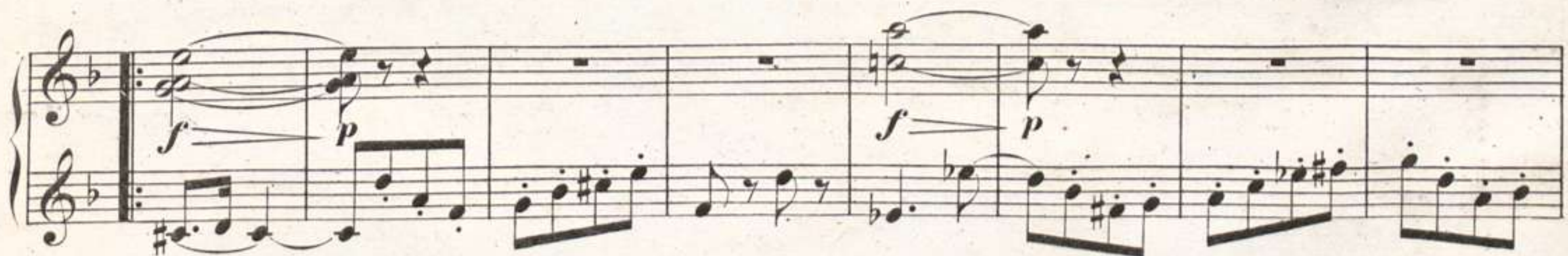
f p f p f p

PRIMO.

11



VAR. VI.
Allegro vivace.
Schnell und lebhaft.



VAR. VII.

Allegro ma non troppo.

Nicht zu schnell.

p *sf* *sf* *sf*

sf *sf*

sf *cresc.* *f*

dim. *p* *sf* *sf*

sf *sf* 1. 2.

VAR. VII.

Allegro ma non troppo.

Nicht zu schnell.

p *sf* *sf*

sf *sf* *cresc.* *f*

dim. *p* *sf*

sf *sf* *sf*

VAR. VIII.

SECONDO.

Andante.

Ziemlich langsam.

p legato

mf

p

mf

dim. p

mf

p

f

dim.

p

dim.

p

calando

pp

10773

VAR. VIII.

Andante.

Ziemlich langsam.

PRIMO.

15

3 *p* *mf*

p *mf* *dim.* *p*

f *dim.* *p* *mf* *dim.*

p *calando* *pp*

Etwas schneller als das Thema.

This musical score is for a piano piece, Var. IX, in the 'SECONDO' style. It is marked 'Etwas schneller als das Thema.' (Slightly faster than the theme). The score is written for piano and consists of seven systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 3/4. The dynamics range from piano (p) to fortissimo (ff). The piece features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. The first system begins with a piano (p) dynamic. The second system features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The third system features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The fourth system features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The fifth system features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The sixth system features a fortissimo (ff) dynamic in the right hand and a fortissimo (ff) dynamic in the left hand. The seventh system features a fortissimo (ff) dynamic in the right hand and a fortissimo (ff) dynamic in the left hand.

VAR. IX.

PRIMO.

17

Etwas schneller als das Thema.

The musical score for Variation IX, Primo, is written for piano and right hand. It consists of seven systems of music. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo instruction is *Etwas schneller als das Thema.* The score includes various dynamic markings: *p* (piano), *f* (forte), and *fp* (fortissimo piano). The first system begins with a piano (*p*) marking. The second system features a forte (*f*) marking in the right hand and a piano (*p*) marking in the left hand. The third system continues with piano (*p*) markings. The fourth system features a forte (*f*) marking in the right hand and a piano (*p*) marking in the left hand. The fifth system includes a repeat sign with a first ending bracket, marked with an *f* in the right hand and a *p* in the left hand. The sixth system features a fortissimo piano (*fp*) marking in the right hand. The seventh system begins with a fortissimo (*ff*) marking in the left hand and continues with a fortissimo piano (*fp*) marking in the right hand.

sf *cresc.*

ff *mf*

f *f*

dim. *p*

cresc.

sf

a tempo. *poco riten.* *mf* *f*

sf

sp

cresc.

ff

p

cresc.

ff

poco riten.

a tempo.

f *dim.*

p

cresc.

ff *riten.*

a tempo.

riten.

10773

p

cresc. *ff*

riten.

a tempo.

riten.

PIANOFORTE-WERKE ZU VIER HÄNDEN

im Verlage von

Breitkopf & Härtel in Leipzig.

	Thlr.	Ngr.		Thlr.	Ngr.		Thlr.	Ngr.
Bach, C. Ph. E. , Symphonie, D dur, arr.	20		Burgmüller, F. , Op. 32. Souvenir de Schönb- brunn. Grande Valse brill.	20		Henselt, A. , No. 10. Entschwundenes Glück. F moll.	15	
Bargiel, W. , Op. 7. Suite (Allemande, Cou- rante, Sarabande, Air, Gigue).	1	5	— Op. 35. Heures de Loisir. 12 Melodies favorites, arr. Cah. 1—1.	20		— No. 11. Liebeslied. B dur.	10	
Beethoven, L. van , Op. 4. Quintett. Es dur, arr. p. J. P. Schmidt.	2	—	— Op. 46. Une fleur sur son Passage; la Reine Victoria d'Angleterre. Grande Valse brillante.	25		— Op. 7. Impromptu, arr. C moll.	5	
— Op. 15. Concerto. C dur, arr. p. J. P. Schmidt.	2	15	— Op. 54. 3 Divertissements sur des motifs de Lucia de Lammermoor de Donizetti, arr. No. 1. G dur. No. 2. D dur. No. 3. B dur.	20		— 8. Pensée fugitive, arr. F moll.	7½	
— 18. 6 Quatuors p. Vins. etc.			— Op. 62. 3 Morceaux sur l'opéra: la Xaca- rilla de Marliani: arr. No. 1—3.	22½		— 9. Scherzo, arr. H moll.	15	
— No. 1. F dur, arr. p. F. Mockwitz.	1	10	— Les Fleurs d'Italie. Petites pièces sur des motifs favoris de Donizetti, arr. Cah. 1—3.	20		— 10. Romanze, arr. B moll.	7½	
— 2. G dur, arr. p. do.	1	10				— 11. Variations de Concert. (Robert le Diable), arr. B dur.	1	15
— 3. D dur, arr. p. do.	1	10	Cherubini, L. , Missa pro defunctis. Re- quiem. C moll, arr. von F. L. Schubert.	2	—	Hering, C. , Op. 19. 30 Miniaturen, arr. No. 9. Wiegenlied.	7½	
— 4. C moll, arr. p. do.	1	10	— Ali Baba. Gr. Oper, arr.	8	—	— 11. Nocturno	7½	
— 5. A dur, arr. p. do.	1	10	— Medea. Oper, arr. von F. L. Schubert.	6	—	Krause, A. , Op. 1. Polonaise. Es dur.	7½	
— 6. B dur, arr. p. J. P. Schmidt.	1	10	David, F. , Op. 37. Vier Märsche.	1	15	— 3. Leichte Sonate	25	
— 20. Grand Septuor. Es dur, arr. p. F. Mockwitz.	1	15	Duvernoy, J. B. , Op. 31. 2 Airs suisses variés, arr. F dur, G dur.	20		— 6. Serenade.	25	
— 29. Grand Quintuor. C dur, arr. p. J. P. Schmidt.	1	20	— Op. 79. Variations (Choeur de la Nor- ma) F dur.	1	5	Lefébure-Wély, Op. 102. La Clochette du Pâtre. Nocturne, arr.	15	
— 37. Rondo aus dem C moll-Concert, arr. v. F. Mockwitz.	1	—	— Op. 87. Fantaisie (le Domino noir). F moll.	1	5	— Op. 132. Caprice militaire	1	—
— 69. Grande Sonate. A dur, arr. p. J. P. Schmidt.	1	15	— Op. 98. 2 Melodies italiennes: No. 1. Cavat. de Bellini variées. F dur.	12½		— 133. Le Retour de l'Armée. Marche triomphale	1	5
— 70. 2 Trios, arr. p. F. Mockwitz: No. 1. D dur.	1	15	— 2. Rondo sur un thème de Rossini. C dur.	12½		— Op. 140. Les Marandeurs. Caprice de genre	25	
— 2. Es dur.	1	20	— Op. 106. Frère Jacques. Petit Dialogue. C dur.	15		Liszt, Fr. , Symphonische Dichtungen. Ar- rangement vom Componisten: Tasso	1	15
— 71. Sextuor. Es dur, arr. p. F. L. Schubert.	1	—	— Op. 108. l'Elisire d'amore. Duettino. F dur.	12½		Les Préludes	1	12
— 72. Fidelio. Oper, arr. v. G. F. Ebers.	4	—	— Op. 118. Petites Pièces sur des thèmes favoris des Opéras de F. Halévy, Meyer- beer et Weber, arr. No. 1—4.	15		Orphée.	20	
— 73. Concerto. Es dur, arr. p. X. Gleichauf.	2	15	— Op. 127. La mère Michel, ou Episode de la vie d'un Chat. Elégie musicale. C moll.	15		Festklänge	1	5
— 73. Rondo daraus, arr. v. F. L. Schu- bert.	1	—	— Op. 129. Une pensée de Bellini. Varia- tions. G dur.	20		Prometheus.	1	10
— 74. Quatuor. Es dur, arr. p. J. P. Schmidt.	2	—	— Op. 139. Petite Fantaisie sur la Cavatine favorite de la Niobe de Pacini. F dur.	15		Zwei Stücke aus R. Wagner's Tannhu- ser und Lohengrin, arr. No. 1. Einzug der Gäste auf Wartburg.	1	—
— 80. Phantasie mit Chor. C moll, arr. v. F. L. Schubert.	1	10	— Op. 140. Une Chanson des Alpes. Petite Fantaisie sur une mélodie Suisse. C dur.	10		— 2. Elsas Brautzug zum Münster.	15	
— 81. Sextuor. Es dur, arr. p. J. P. Schmidt.	25		— Op. 145. Naples et Florence. 2 petites Fantaisies sur des motifs de Bellini et Donizetti, No. 1. G dur.	10		Lumbye, H. C. , Der Traum nach dem Balle. Phantasie für Orchester, arr.	20	
— 84. Ouverture, Gesänge und Zwi- schenacte zu Goethe's Egmont, arr. v. V. Wörner.	2	—	— No. 2. F dur.	15		Neumann, F. , Op. 1. 16 vierhändige Kla- vierstücke zum Unterrichte für Anfänger. Eine Reihe melodischer und charakteris- tischer Tonstücke in fortschreitender Ordnung. Zwei Hefte.	1	—
— 85. Christus am Oelberge. Orato- rium, arr. von E. F. Richter.	2	15	— Op. 237. Deux Fantaisies sur l'opéra: La Traviata de Verdi, arr. No. 1. 2.	20		Reinthal, C. , Op. 12. Symphonie f. Orche- ster in D dur. Arrang. vom Componisten.	2	20
— 86. Messe. C dur, arr. v. X. Gleich- auf.	1	20	Fritsch, E. , Op. 1. Sechs Stücke	25		Schubert, F. L. , Charakteristische Tonbil- der aus der Oper Lohengrin von R. Wag- ner. Vier Transcriptionen.	1	—
— 130. Quartett. B dur, arr. v. E. Nau- mann.	2	10	Gade, Niels W. , Op. 12. Comala. Drama- tisches Gedicht nach Ossian. Arr. von F. L. Schubert.	2	15	Schumann, R. , Op. 12. Phantasiestücke für das Pianoforte, arr. von Röhr. Heft 1. 1 Thlr. 5 Ngr. Heft 2.	1	15
— Symphonien für Orchester: No. 1. C dur, arr. v. J. Schäffer.	1	15	— Op. 23. Frühlings-Phantasie. Concert- stück, arr. v. F. L. Schubert.	2	—	— Op. 15. Kinderszenen. Leichte Stücke für das Pianoforte, arr.	25	
— 2. D dur, arr. v. Fr. Mockwitz.	1	15	— Op. 35. Frühlings-Botschaft. Concert- stück für Chor und Orchester, arr. von A. Horn.	25		— 28. Drei Romanzen, arr.	1	10
— 3. Es dur (Eroica) arr. v. F. L. Schu- bert.	2	15	— Op. 37. Hamlet. Concert-Ouverture, arr. von F. G. Jansen.	25		— 38. Symphonie. B dur. No. 1. arr.	2	10
— 4. B dur, arr. v. Fr. Mockwitz.	1	15	— Symphonien, arr. No. 2. E dur. Op. 10.	2	—	— 41. 3 Quartette f. 2 Violinen, Viola u. Violon. arr.: No. 1. A moll. No. 2. F dur. No. 3. A dur.	1	20
— 5. C moll, arr. v. C. F. Ebers.	2	—	— 3. A moll.	2	—	— 44. Quintett für Pianoforte etc., arr. von Clara Schumann.	2	10
— 5. C moll, arr. v. Fr. Schneider.	2	—	— 5. D moll.	2	20	— 46. Andante und Variationen f. zwei Pianof., arr. v. F. L. Schubert.	25	
— 6. F dur (Pastorale), arr. v. Fr. Mockwitz.	2	—	Gluck, J. C. v. , Iphigenie in Aulis. Oper, arr.	5	—	— 63. Trio. D moll No. 1., arr. v. Ernst Naumann.	2	20
— 6. F dur (Pastorale) arr. v. H. A. Ehrlich.	2	—	— Iphigenie in Tauris. Oper, arr.	3	10	— 110. Trio. G moll, arr. von A. Horn.	2	—
— 7. A dur, arr. v. J. Schäffer.	3	—	— Alceste. Oper, arr.	5	15	— 120. Symphonie. D moll, No. 4., arr. vom Componisten.	2	
— 8. F dur, arr. v. A. Horn.	1	15	— Armida. Oper, arr.	5	—	— 121. Zweite grosse Sonate für Violine und Pianoforte, arr. v. A. Horn.	2	—
— 9. D moll (m. Schlusschor) arr. v. A. Horn.	1	15	— Orpheus und Eurydice. Oper, arr.	4	—	— 130. Kinderball. 6 leichte Tanzstücke für Clarinette, Viola und Piano- forte, arr. von F. G. Jansen.	1	10
— Neue Ausgaben: Op. 6. Sonate. D dur.	n.	9	Grenzebach, E. , 12 Klavierstücke im Um- fange von fünf Tönen für Anfänger. Heft 1 u. 2.	15		— Vierhändige Klavierstücke arr. nach den Entreacts und Melodramen aus Manfred.	25	
— 45. 3 Märsche. C. Es. D.	n.	12	— 3 u. 4.	1	—	Trutschel, A. , Op. 20. Acht vierhändige Klavierstücke im Umfange von fünf Tö- nen, bei stillstehender Hand, für den ersten Unterricht.	15	
Variationen (Waldstein) C.	n.	12	Hamm, J. Val. , Der Tanz. Bravour-Mazurka für Sopran mit Begleitung des Piano- forte (Fräulein Artôt gewidmet und von ihr im Concert gesungen), arr.	12½		— Op. 29. Rosen ohne Dornen. 12 kleine Tondichtungen. Zwei Hefte à 15 Ngr.	1	—
6 Variat. (Lied mit Veränderungen) D. n.	n.	9	— Turner-Festmarsch für das dritte deut- sche Turnfest, arr.	7½		Vogt, J. , Op. 18. Prélude et Fugue p. 2 Pianos, arr.	18	
Dieselben compl. in broch. Bande. n.	n.	1	Heller, St. , Op. 37. Fantaisie (Charles VI), arr.	1	—	Voss, Charles. , Op. 101. Le Prophète de Meyerbeer. Fantaisie dramatique, arr.	1	—
— compl. in eleg. Sarsenet-Bande n.	n.	1	— Op. 77. Saltarello, arr.	25		— Op. 104. Melodien, arr.: No. 1. D dur. No. 2. G moll. No. 3. Es dur.	7½	
Bellini, V. , La Straniera (die Unbekannte). Oper, arr. p. F. Mockwitz.	3	15	— 85. No. 1. Tarantella, arr.	18		— Op. 105. Deux motifs du Prophète de G. Meyerbeer, arr.: No. 1. Es dur. No. 2. Emoll.	10	
— I Capuleti ed i Montechi (Romeo u. Ju- lie). Oper, arr. p. F. Mockwitz.	3	15	— 85. — 2. Tarantella, arr.	20		Wagner, R. , Op. 2. Polonaise. D dur.	10	
Bertini, H. , Op. 77. Rondino. A dur.	10		— 86. Im Walde. 7 Charakterstücke. Heft I. u. IV.	20		— Lohengrin. Oper, arr.	7	—
— Op. 97. Etudes musicales.	1	10	— II. u. III.	25		— Vorspiel daraus arr.	7½	
— 125. Duo brill. (Les des fées). Es dur.	1	—	Henselt, A. , Op. 1. Variat. de Concert, arr.	1	15	— Potpourri daraus arr.	25	
Beyer, F. , Op. 52. La Perle. Le Cor des Alpes varié. F dur.	20		— Op. 5. Salon-Etuden, arr.: No. 3. Hexentanz. A moll.	7½		— Tristan und Isolde, arr.	10	
— Op. 72. Trois Fantaisies sur des motifs de l'Opéra: Lucrezia Borgia de Doni- zetti, arr. No. 1. D moll. No. 2. B dur. No. 3. C dur.	25		— 4. Ave Maria. E dur.	5		— Vorspiel daraus arr.	18	
— Op. 74. Trois Divertissements sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti, arr. No. 1. Es dur. No. 2. F dur No. 3. A dur.	20		— 5. Verlorne Heimath. Fis moll.	7½		— Potpourri daraus arr.	25	
Bibl, R. , Op. 13. Sechs kurze Klavierstücke.	1	—	— 8. Romanze m. Chor-Refrain. G moll.	5				
Blumenthal, J. , Op. 1. La Source. Ca- price, arr.	15		— 9. Etude. A dur.	10				
— Op. 8. Les deux anges. Morceau carac- téristique, arr.	25							
— Chant national des Croates, arr.	12							
Brahms, J. , Op. 11. Serenade. D dur, arr.	2	15						